

StoreFront for Art and Architecture

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For Immediate Release

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Warchitecture-Sarajevo: A Wounded City

Exhibition Schedule: February 4-March 18, 1994

Opening Reception: February 4-6-8PM

Gallery Hours: Tues-Sat 11-6PM

Address: 97 Kenmare St.(corner of Lafayette St.)

Warchitecture-Sarajevo: A Wounded City is an extensive multi-media exhibition documenting the destruction of architecture in Sarajevo through photographs, publications, films, audio-tape, and personal testimony. Created by the Bosnia-Herzegovina Association of Architects (Das-Sabih) in Sarajevo between May 1992 and October 1993, **Warchitecture** describes the combined physical and psychological assault against the civilian population by presenting one of the main forms of aggression: the destruction of the city's architecture. On March 16, 1994, five members of Das-Sabih - Midhat Cesovic, Borislav Curic, Nasif Hasanbegovic, Darko Serfic, and Sabahundin Spilja-escaped with the exhibition packed in two crates. To inform the general public and professionals about the degeneration of Sarajevo, and to establish contacts that hopefully would lead to the reconstruction of the city, they presented the exhibition at the arc en reve centre d'architecture in Bordeaux, France; at the Centre Geoges Pompidou in Paris, and subsequently at numerous other museums and galleries in Europe. **Warchitecture** is a true example of resistance, an homage to culture and creation, and a lesson in courage and humility.

Sarajevo's historically and culturally significant buildings have become a third target of attack, just behind the military and the media. This exhibition embodies dire efforts to preserve the urban tissue of a cosmopolitan center. With a long tradition of ethnic coexistence for Moslems, Serbs, Croats, and Jews, whose contacts and reciprocal influences formed a distinct architecture that spans four cultural and historical periods, Sarajevo embodies cultural pluralism for both aggressors and defenders. Since April 1992 when it was first attacked, thousands of Sarajevo's citizens have been killed and its monuments have been destroyed. But despite life threatening conditions, lack of basic amenities such as water, food, electricity and medicine, and without any communication with the outside world, Sarajevo has refused to surrender.

SERVO

How can one begin to speculate on the negotiations between commercialism and design? To what extent can architecture and design begin to address commercial trends and mass production? These and other questions are central to Servo's investigations into urban inhabitation and development in the 21st century.

Servo is a research and design collaborative that integrates critical research with commercial strategies of organization and production, thereby responding to the various and seemingly disparate forces that shape contemporary design culture. The ambition of this effort is the creation of a hybrid practice, one able to successfully navigate the complex relationship between academic research and market viability. Since its formation in 1999, Servo has concentrated on the development of system or product lines, adopting methodologies and modes of practice utilized in contemporary product design. This approach is in response to both historical precedents of the integration of mass production technologies into architectural practice, as well as emerging digital fabrication technologies which make this kind of integration increasingly viable, such as CNC milling.

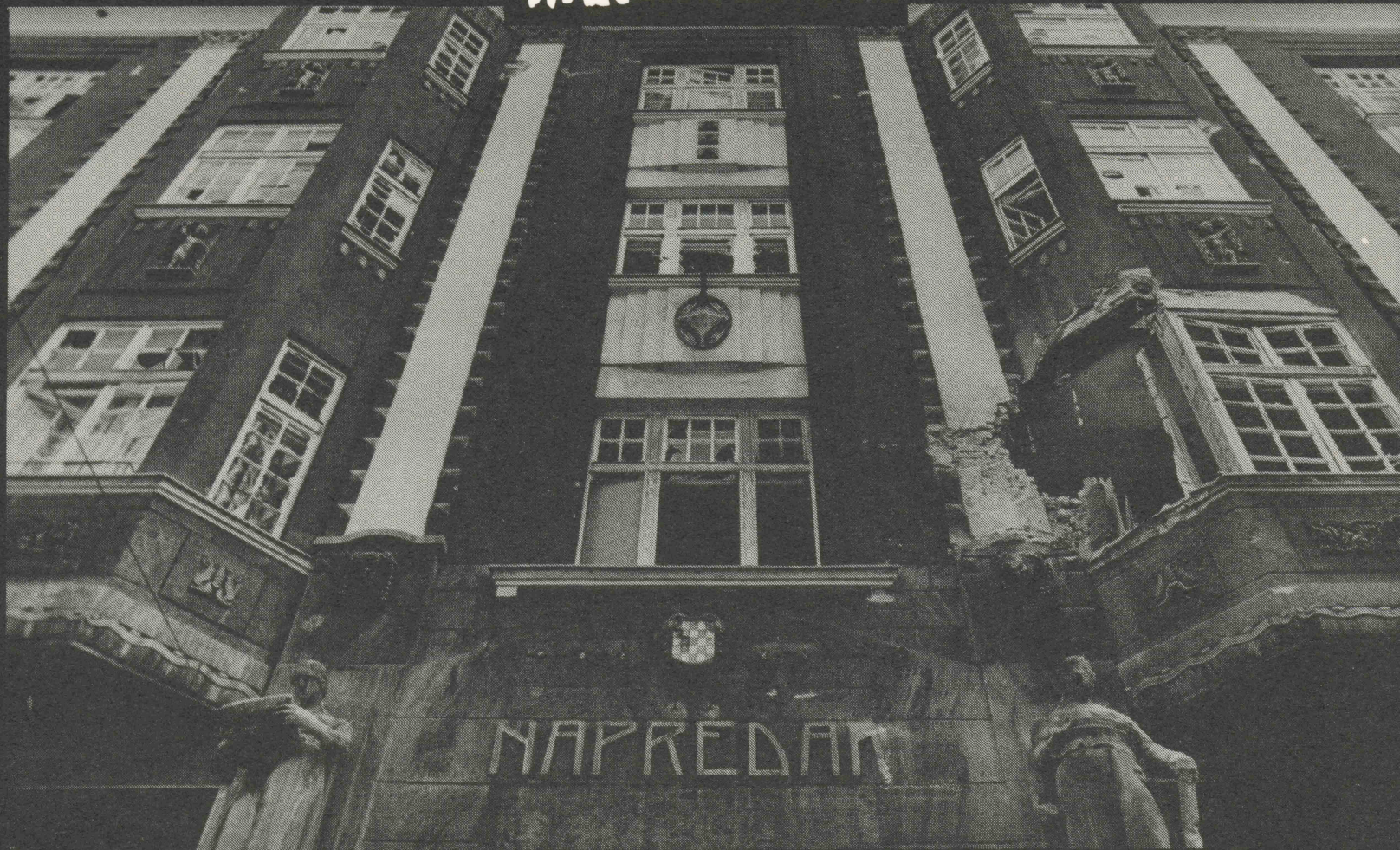
This exhibition features three lines-Cloudline, Speeline and Nurblin-currently in development and illustrates their potential practical applications at various scales, ranging from domestic products to architectural and urban systems. Through the continuing development of these and other lines Servo intends to create a catalog of systems to sample from, in anticipation of their potential application through a practice of mixing and re-mixing at various scales.

The members of Servo will present recent work in a lecture at Columbia University, August 1 at 12:30 pm. in Avery Hall.

Add head line, add names, background, current affiliations and a quote or two?

Get to 300-400 words

WARCHITECTURE

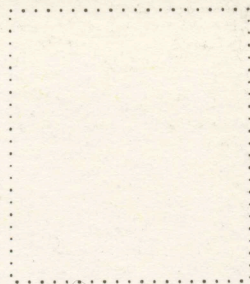


GREETINGS FROM S A R A J E V O LIJEP POZDRAV

THE RESIDENTIAL AND BUSINESS PALACE OF
CROATIAN SOCIETY "NAPREDAK",
DIONIS SUNKO, ARCHITECT,
built in 1912.-1913.-M. TITO STREET

STAMBENO-POSLOVNA PALATA HRVATSKOG
DRUŠTVA "NAPREDAK",
ARHITEKT DIONIZIJE SUNKO,
IZVEDENA 1912-13.-ULICA M. TITA

Druck: Landeshauptstadt München, Direktorium, Stadtkanzlei



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WARCHITECTURE

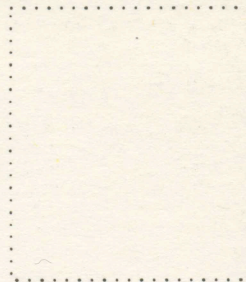


GREETINGS FROM S A R A J E V O LIJEP POZDRAV

THE SHEIH MAGRIBIA'S OR MAGRIBIA MOSQUE
THE ARCHITECT UNKNOWN
built BETWEEN 1538 AND 1565.-MAGRIBIJA STREET

ŠEJH MAGRIBIJINA ili MAGRIBIJA DŽAMIJA
ARHITEKTA NEPOZNAT
IZVEDENA IZNEĐU 1538 I 1565. GOD.-ULICA MAGRIBIJA

Druck: Landeshauptstadt München, Direktorium, Stadtkanzlei



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"You can destroy our city, but our soul never"

The region of Sarajevo has been inhabited since the New Stone Age, although intensive urbanization of the Sarajevo valley started during Roman rule in the first century A. D. The city of Sarajevo gained status as an administrative and governing center of Bosnia-Herzegovina for the first time under Turkish rule. Since then, for more than five centuries, Sarajevo has been a political, economic and cultural center of Bosnia-Herzegovina. Founded by Eastern and Western cultures and civilizations, Sarajevo has been recognized as a multi-national and multi-confessional environment since its early days. Direct contacts and reciprocal influences between diverse spiritual traditions in this multi-cultural space had a major impact on the formation of an architectural and urban image. During its long history, the city's urban image changed according to the dominating social and cultural conditions. Today, three separate urban entities can be recognized: the first was formed in the Turkish period, leaving deep traces in the spiritual and material culture of the city; the second was established during the Austro-Hungarian occupation, and the third in the period of intensive building after 1945. Before April 1992, Sarajevo had been a modern European city with over half a million inhabitants; a city in which all the idiosyncrasies of its multi-cultural space had been transposed into a modern architectural quality.

Known for its specific charm and its spirit of tolerance, Sarajevo had become a symbol of civil rights and justice for all citizens regardless of their religion and nationality. For centuries Moslems, Serbs, Croats, Jews and other nationalities had lived side by side. This collective identity acted as a recognizable determinant in Sarajevo's long existence, even though the continuity of the city's development was endangered many times. Fires consumed Sarajevo's city quarters, earthquakes shook its foundations, the river flooded it and plague and pestilence ravaged it. It was conquered a number of times by foreign invaders. Its citizens still remember the significance of the year 1697, when Eugen Savoy reached Sarajevo in his bloody campaign through Bosnia. Sarajevo endured the two world wars without any significant damage. In spring 1992, however, the city faced its greatest threat. From the hills above, the chetniks pointed several hundred artillery pieces of the highest caliber and the most destructive power with a clear goal: to destroy the city's half millennium long urban tradition and to kill its soul and collective identity. That would end the internationally recognized state of Bosnia-Herzegovina. Sarajevo was first attacked in April 1992, and the assaults have continued to the present day. Thousands of its citizens and defenders have been murdered and the city itself is destroyed, but Sarajevo has not surrendered. This exhibition of the destroyed city illustrates dramatically the agony of fascist politics and the exhibited items confirm the

citizens' message to the aggressors: "You can destroy our city, but our soul never."

Prof. Dr. Mehmed Hrasnica
Sarajevo 14.05.1993

the village

VOICE

February 28, 1995

Art

By Elizabeth Hess

**Warchitecture-Sarajevo:
A Wounded City**

Storefront for Art and Architecture
97 Kenmare Street
Through March 18

"Warchitecture-Sarajevo: A Wounded City" at the Storefront for Art and Architecture is a funeral exhibition that chronicles the violent deaths of numerous known and unknown buildings built over the past 500 years in Sarajevo. This is one of the strongest and most pressing documentary events organized during the current siege. Sarajevo becomes an emergency room; buildings crumble as if they were humans.

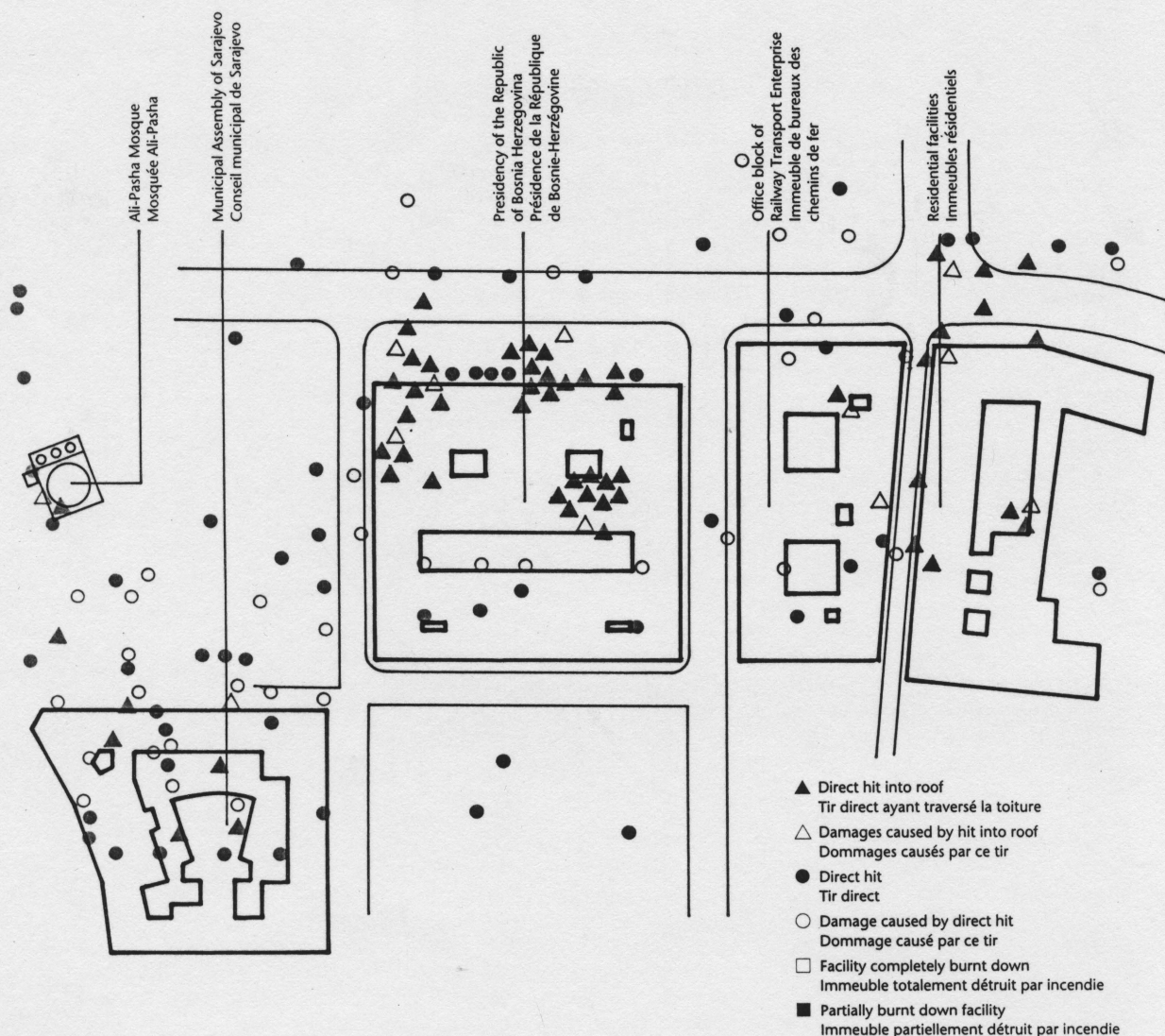
The show includes 40 black-and-white photographs of skeletal structures, texts, and a video that brings us even closer to the devastation. "Warchitecture" was put together by five architects, members of a broader group documenting the ruins and generating a campaign to

rebuild. Midhat Cesovic, Borislav Curic, Nasif Hasanbegovic, Darko Serfic, and Sabahundin Spilja escaped from Sarajevo (in some cases leaving their families behind) with this show, surreptitiously packed into two crates. It initially opened at the Pompidou in Paris, and then came to New York; here, it goes up in an alternative space, because places like Storefront are showing work that New York museums should, but won't. The French

understand the historical significance of these photographs; they even found funding for a series of accompanying publications, all geared to raise money to rebuild the city.

A smaller exhibition of drawings by architectural students in Sarajevo is hanging at the Parsons School of Design. This is where we see the spirit of resistance growing, as classes focus on reconstruction. The students work with few available materials, making this show a bit of a miracle. Classes currently last only 30 minutes, because of the extreme cold, and the students must move around the city to different locations, depending on shellings and bombings. Their architectural plans are inspired by rubble and fantasy. Don't miss these two shows. ■

VOICE February 28, 1995



These buildings in Sarajevo are destroyed, set on fire or considerably damaged

The City-market building, built in 1897 - The Headquarters of customs and financial services, built in 1891 - The Building of Esad efendi Kulovic, built in 1897 - The Town Hall-Prison-Beledija, built in 1895 - The society Club and the Theater, built in 1897 - The Grand Hotel, built in 1893/1895 - The Administrative Building of El. Generating Plant, built in 1894 - The Hotel National - The Evangelistic Church, built in 1899 - The School of Sheriat-Islamic laws, built in 1887 - The Elementary school for Men, built in 1893 - The Villa of the Bosnian-Herzegovinian Clerk Retirement Endowment - The Residential and office building of Petra Pesut, built in 1898/1900 - The Palace of Territorial Government, built in 1884/1885 - The Chatedral, built in 1884/1889 - The Gazi-Ishak Bet Spahija, built in 1890 - The Ali-Pasha Court-Hotel Central, built in 1889 - The House of Dr. Berthold Kraso, built in 1897 - The Residential and office building of Daniel Mont Salom, built in 1897 - The Archbishop Seminary and St. Cyril and Method Church, built in 1892/1896 - The Town Hall, built in 1891/1896 - The Public drinking fountain at Bashchichija, built in 1891 - The Pension Fund Building, built in 1891 - The Mithropolis Palace, built in 1898 - The Hotel Europe, built in 1881/1882 - The Villa of Gustav Jörmann, built in 1890 - The Residential and office building of Joseph and Julia Never, built in 1894 - The House of Giuseppe and Vitta Salom, built in 1881 - The Residential and office building of Petar Todorovic, built in 1894 - The Office building of Omer Kramarovic, built in 1897 - The House and Carpenter Workshop of Mihail Pregrada, built in 1892 - The Residential and office building of Grigorije Hadziseferdži, built in 1890 - The Residential and office building of Avgust and Maria Braun, built in 1895 - The Territorial Hospital, built in 1892/1894 - The Residential building of the Granichvich Family, built in 1912 - The Halid Dvor, built in 1913 - The Building of Rasem Svro-Comara, built in 1898 - The Palace of Joshua D. Salom, built in 1901 - The House of Pharmacy of Hinko Shlesinger, built in 1902 - The Building of Isaac A. Salom, built in 1903 - The Building of Moris A. Kabiljo, built in 1903

WARC H I T E C T U R E

A S S O C I A T I O N O F A R C H I T E C T S D A S - S A B I H